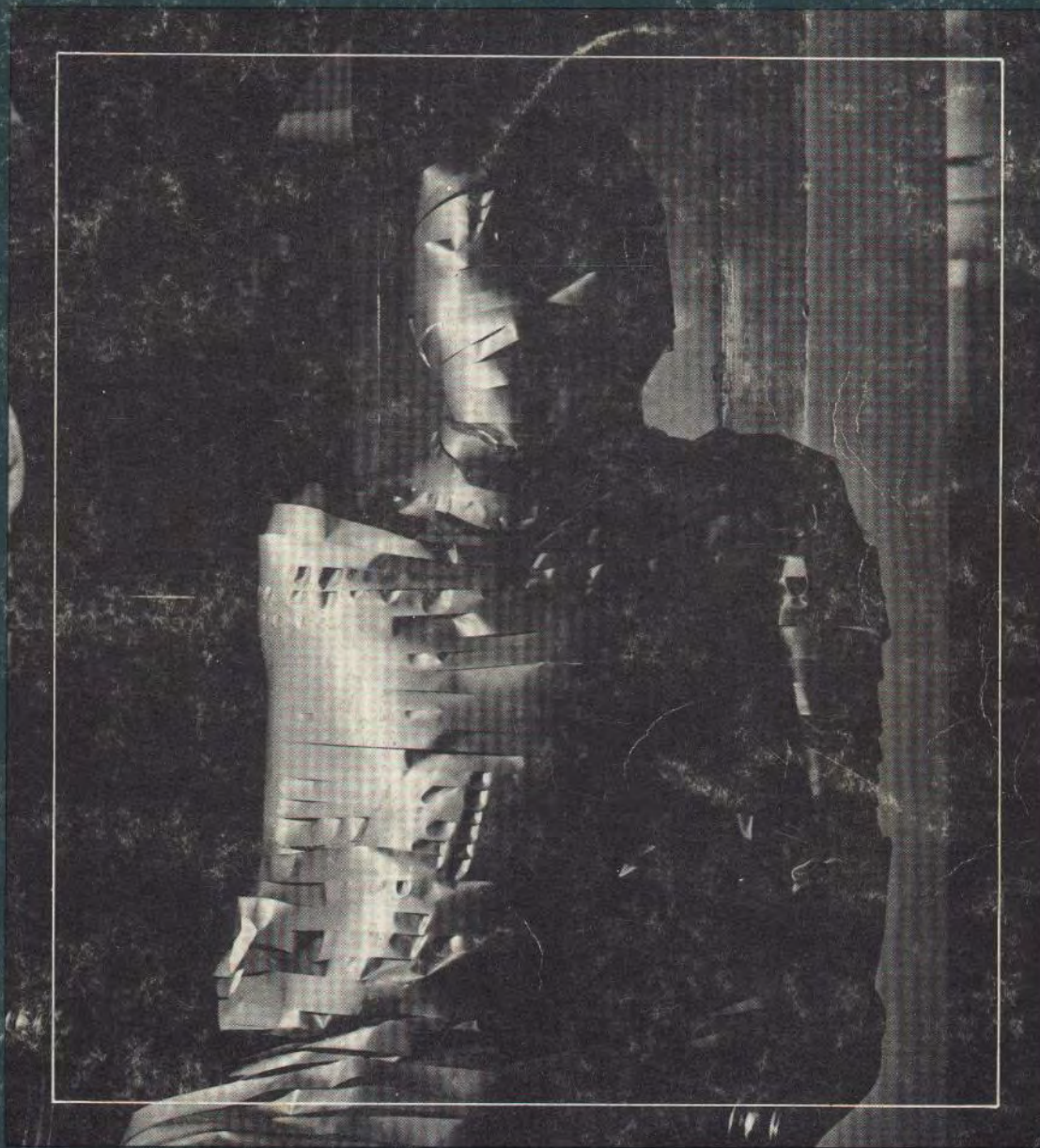
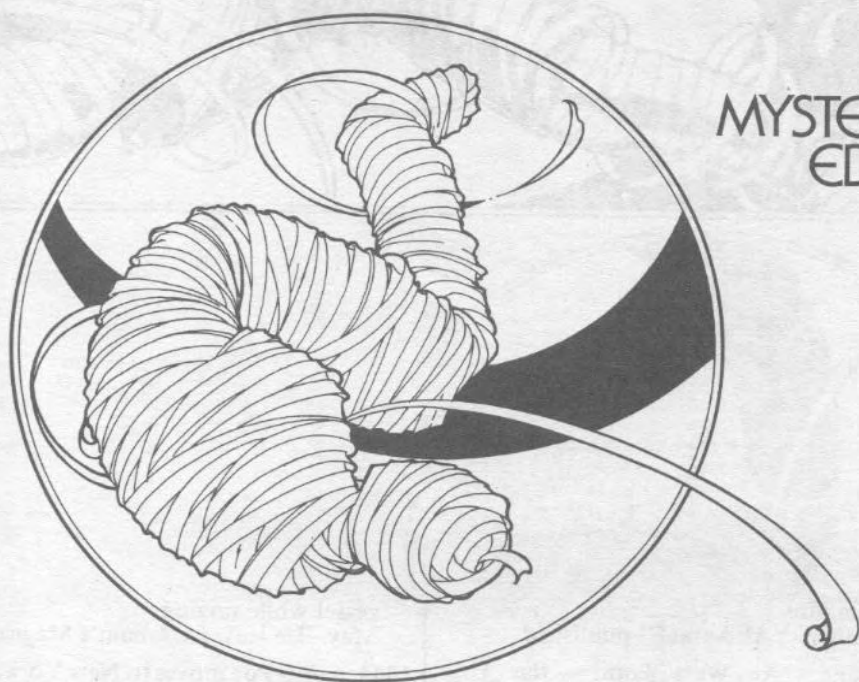


TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

"CONTAINS ORIGINAL EDGAR ALLAN POE STORIES"



THE ALAN PARSONS PROJECT



TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

THE ALAN PARSONS PROJECT

| | PIANO/ VOCAL | SKETCH SCORE | STORY |
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MUSIC GROUP*

*affiliated with 20th CENTURY-FOX FILM CORP.

Moderato

A DREAM WITHIN A DREAM

Words and Music by
ERIC WOLFSON and
ALAN PARSONS

Repeat 10 times

Strings

Piano ad lib

Harp

6

Harp & Piano simile

Winds

Electric Bass

Strings fade
Piano & Harp fade

Am
Piano

G

Drums play time

2nd Piano

Am

G

Am

A Dream Within A Dream - 2 - 1

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System 1: Treble, Middle, and Bass staves. Treble staff has a melodic line of eighth notes. Middle staff has a sustained chord with a 'G' chord symbol at the end. Bass staff has a simple bass line.

System 2: Treble, Middle, and Bass staves. Treble staff continues the melodic line. Middle staff has a sustained chord with an 'Am' chord symbol at the end. Bass staff continues the bass line.

System 3: Treble, Middle, and Bass staves. Treble staff includes 'Slide Guitar' and '2nd Piano simile' markings. Middle staff includes 'Choir' and 'Slide Guitar simile' markings, with 'Ah' vocalizations. Chord symbols 'G' and 'Am' are present. Bass staff continues the bass line.

System 4: Treble, Middle, and Bass staves. Treble staff includes 'Play 4 times' and 'Slide Guitar' markings. Middle staff includes 'Piano' and 'Am' markings. Chord symbols 'Am' and 'G' are present. Bass staff continues the bass line.

All instruments except Bass fade

Optional Segue into "The Raven" Repeat and Fade

THE RAVEN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Steady Rhythm (Not Fast)

mp

Am

The clock struck mid-night And through my sleep-ing I heard a
maze-ment There stood a rav - en Whose shad-ow

D Am

tap - ping at my door I looked but noth-ing lay in the
hung a - bove my door Then through the si-lence It spoke the

G 1. E

dark-ness one word And so I turned in - side once more. To my a -
That I shall hear for - ev - er -

The Raven - 5 - 1

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2. E (no 3rd)

more

p *mf* *f*

(Bb Bass) Fm Cm7 Fm Fm Eb Fm

(F Bass) Eb (A^b Bass) (Bb Bass) Cm7 Fm Eb (C Bass) Fm (Bb Bass) Eb

(A Bass)(G Bass) Fm Eb Fm Eb (Bb Bass) (C Bass) Eb (A^b Bass) Eb (G Bass) Fm Am Am7

Nev - er - more

Thus quoth the rav-en, "nev - er - more."

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The vocal part is written on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *mf*, *f*). Above the vocal staff, there are guitar chord diagrams for various chords, including Fm, Eb, (A^b Bass) Fm, (F Bass) Eb, (A^b Bass) Fm, Cm7, (Bb Bass) Fm, (C Bass) Eb, (A^b Bass) Fm, (G Bass) Fm, Am, and Am7. The lyrics 'more', 'Nev - er - more', and 'Thus quoth the rav-en, "nev - er - more."' are written below the vocal staff.



First system of musical notation. The top staff is a single treble clef line with rests. The middle and bottom staves are a grand staff (treble and bass clefs) containing piano accompaniment with eighth and sixteenth notes.

Dm7



Am7



Second system of musical notation, continuing the piano accompaniment in the grand staff.

Am9



Em7



D



C



D



F



C



D



Third system of musical notation. The top staff has rests. The middle and bottom staves continue the piano accompaniment.

Am7



Am9



Am



Fourth system of musical notation. The top staff contains a vocal melody line with lyrics. The middle and bottom staves continue the piano accompaniment. A piano (*p*) dynamic marking is present in the bottom staff.

And still the

rav - en

re - mains in

D

Am

my room No mat-ter how much I im - plore No words can soothe him — No prayer re -

G

E

(no 3rd)

move him And I must hear for ev - er - more —

Fm

Eb

Fm

(A \flat Bass)

Fm

(F Bass)

Eb

(A \flat Bass)

Fm

(B \flat Bass)

Fm

Cm

ra-ven, — nev - er - more Thus quoth the rav-en, — nev - er -

Fm

Eb

Fm

(A \flat Bass)

Fm

(F Bass)

Eb

(A \flat Bass)

Fm

(B \flat Bass)

Fm

Cm

more Thus quoth the rav-en, — nev - er - more Thus quoth the

Fm

Eb

Fm

(A \flat Bass)

Fm

(F Bass)

Eb

(A \flat Bass)

Fm

(B \flat Bass)

Fm

Cm

more Thus quoth the rav-en, — nev - er - more Thus quoth the

Fm

Eb

Fm

(A \flat Bass)

Fm

(F Bass)

Eb

(A \flat Bass)

Fm

(B \flat Bass)

Fm

Cm

more Thus quoth the rav-en, — nev - er - more Thus quoth the

(Bb Bass) Fm Cm7 Fm Fm
 rav-en, nev-er - Thus quoth the more Nev - er-

more, nev-er-more, nev-er-more, nev-er nev-er-more, nev-er-more, nev - er

nev-er-more, nev-er-more, nev-er - more. Nev-er - more.

(Ab Bass) Fm Eb simile (C Bass) simile (C Bass) Eb (G Bass) Eb Fm Bbm (Ab Bass) (G Bass) Eb Fm Cm (Ab Bass) Fm (G Bass) Eb Fm

mp pp

THE RAVEN

Words and Music by
ERIC WOLFSON and
ALAN PARSONS

Moderate

Voices

Synthesizer

Bass

The clock struck

mp

(A)

mid-night And through my sleep-ing I heard a tap-ping at my door I looked but
maze-ment There stood a rav-en Whose shad-ow hung a-bove my door Then through the

mf

1.

noth-ing lay in the dark-ness And so I turned in-side once more To my a-
si-lence it spoke the one word That I shall hear for ev-er-

2.

more

(B) Strings

mf

Piano

Note: Voices from (A) to (B) are electronically altered
Bass can be conventional Electric Bass or Synthesizer

The Raven - 5 - 1

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Voices

Nev-er -

Synthesizer fill

Strings simile

more

Piano

Voices & Strings

Thus quoth the rav-en, — nev-er - more

Ah

Ah

Bass

©

Piano & Synthesizer

Chorus

Ah

Ba ba ba ba ba — ba

ba ba — ba — ba ba ba

Voice

Ba ba ba ba ba — ba ba ba ba. And still the rav - en — re-mains in

Piano

my room — No mat - ter how much I im - plore No words can

soothe him _____ No prayer re - move him _____ And I must hear for - ev - er -

more _____

(D) Vocal (2nd time only) *cresc.* 3 rav-en, _____ nev - er -

Strings & Piano

cresc.

more Thus quoth the rav-en _____ nev-er- more Thus quoth the

rav-en _____ nev - er - more Thus quoth the rav-en _____ nev-er -

1. more Thus quoth the 2. more Nev-er - more, nev-er-more, nev-er-more, nev-er-

Nev-er-more, nev-er - more, nev - er Nev-er-more, nev-er-more, nev - er -

1. more nev-er - 2. more. Choir Ah Choir Ah

THE TELL-TALE HEART

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Vocal Ad Lib

Repeat 4 times

Guitars

Drums play time

Bass

1.) You should have

Piano

seen him Ly - ing a - lone in help - less si - lence in the

Cm Bb Cm Bb

night.

Guitars

You should have

Cm Bb Ab Bb Ab

seen him — You would have seen his eye re-flect - ing in the

Piano Cm Bb Cm Bb

To Double Coda ⊕ ⊕

To Coda ⊕

light

Guitars Bb Ab Bb Ab

Cm

Slide Guitar

Am Bm

D.S. *Sal* Coda ⊕



Coda

Guitars $A\flat$ $B\flat$ $A\flat$

Guitars fade
Strings gradually build
Drums out

Strings

mf

And he won't be found at all Not a

trace to mark his fall Nor a stain up - on the wall

ff Drums play time

Repeat 15 times
 Rhythm section should fade and then gradually crescendo
 Orchestra and Choir should be featured *D.S.S. al Coda*

Ah

Heard all the things in Heav - en and Earth I've

Other Guitars
 play Rhythm *Am*

Slide Guitar
 play Lead

Double Coda

seen man-y things in Hell But his vul - tures eye — of a

Bm

This system contains the first three measures of the vocal melody. The lyrics are 'seen man-y things in Hell But his vul - tures eye — of a'. The music is in B minor (three flats) and 4/4 time. The vocal line is on a treble clef staff. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

cold pale blue — Is the eye of the Dev - il him - self

This system contains the next three measures of the vocal melody. The lyrics are 'cold pale blue — Is the eye of the Dev - il him - self'. The music continues in B minor and 4/4 time. The vocal line is on a treble clef staff. The piano accompaniment continues with chords in the right hand and an eighth-note bass line in the left hand.

Guitars

This system shows the first two measures of the guitar accompaniment. The music is in B minor and 4/4 time. The guitar part is written on a standard six-string guitar staff (treble clef). It features a steady eighth-note bass line in the lower register and chords in the upper register.

Take me a -

This system shows the next two measures of the guitar accompaniment. The music continues in B minor and 4/4 time. The guitar part maintains the same pattern of a steady eighth-note bass line and upper-register chords.

way now But let the si - lence drown the beat - ing of his

Piano Cm Bb Cm Bb

heart

Cm

Guitars Bb Ab Bb Ab Bb Ab Bb

Vocal Ad Lib Repeat 4 times

Strings

Guitars and Piano simile

Ab Bb Ab Bb Ab Bb Ab Bb Ab Bb Ab Bb Cm

2. So for the old man
Ashes to ashes, earth to earth and dust to dust
No one will see me
No one with guilt to share, no secret soul to trust
3. Louder and louder
Till I could tell the sound was not within my ears
You should have seen me
You would have seen my eyes grow white and cold with fear

THE CASK OF AMONTILLADO

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow

mp

Cm (Bb Bass) Cm7 Am7-5 Abmaj7 Cm (Bb Bass) Cm7

By the last breath of the four winds that blow I'll have re-venge — up — on
Shel-tered in — side from the cold of the snow Fol — low me now — to the

Am7-5 Abmaj7 Cm (Bb Bass) Cm7 Am7-5 Abmaj7

For — tun — a — to Smile in his face I'll say "Come let us to I've a
vault down be — low Drink-ing the wine as we laugh at the time Which is

F9 1. Abmaj7 2. Abmaj7 (Bb Bass) Abmaj7 Eb (D Bass) Bb

cask of A — mont — ill — a — do" slow. (What are these
pass — ing in — cred — i — bly

Cm

(Bb Bass)

Ab

(G Bass)

Fm7

(Bb Bass)

Fm7

chains that are bind - ing my arms? —
 (Chorus:) Part of you dies each pass - ing day

Eb

(D Bass)

Cm

(Bb Bass)

Cm7

Ab

Eb (G Bass)

Fm7

(Bb Bass)

Fm7

(Say it's a game, and I'll come to no harm)
 You'll feel your life slip - ping a - way

Cm

(Bb Bass)

Cm

(A Bass)

Cm

(F Bass)

Cm

Cm

Cm

mf

(Bb Bass)

Cm

(A Bass)

Cm

(F Bass)

Cm

Cm

(F Bass)

Cm

Cm

Tempo I

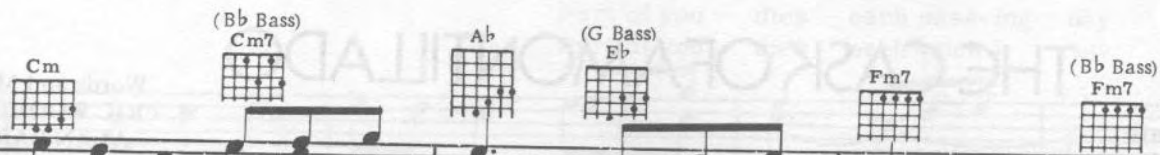
Cm Cm7 Am7-5 Abmaj7 Cm Cm7
 You who are rich and whose trou-bles are few May come a-round — to see

Am7-5 Abmaj7 Cm (Bb Bass) Cm7 Am7-5 Abmaj7
 my point of view What price the Crown of a King on his throne When you're

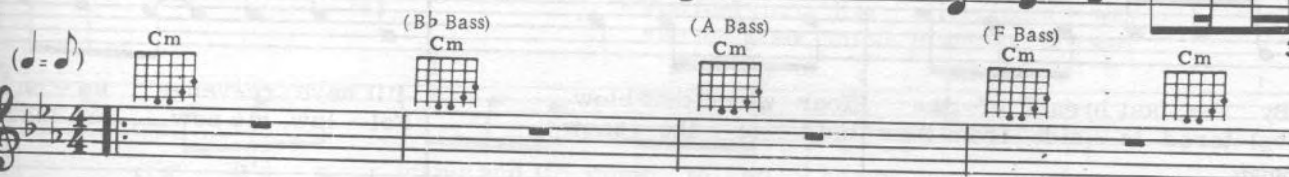
F9 Abmaj7 (Bb Bass) Abmaj7 Eb (D Bass) Bb Cm (Bb Bass) Cm7
 chained in the dark all a - lone — (Spare me my life on - ly name your re -
 (Chorus:) Part of you

Ab Eb (G Bass) Fm7 (Bb Bass) Fm7 Eb (D Bass) Bb
 ward) — (Bring back some
 dies each brick I lay

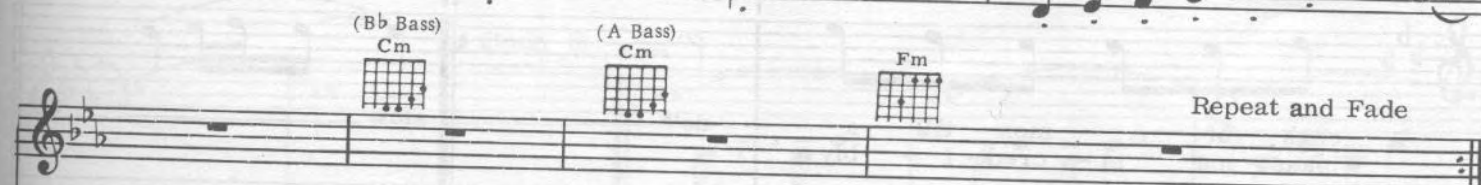
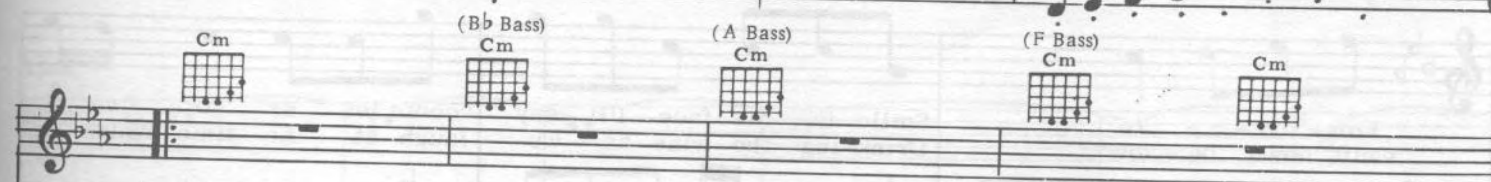
3



light in the name of the Lord)
You'll feel your mind slip - ping a - way



(Play 6 Times)



THE CASK OF AMONTILLADO

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Piano

Strings

By the last breath of the Shel-tered in - side from the four winds that blow cold of the snow I'll have re-venge up - on Fol - low me now to the

For - tun - a - to vault down be - low Smile in his face I'll say Drink-ing the wine as we "come let us go I've a laugh at the time Which is

cask of A - mon - till - a - pass - ing in - cred - i - bly do" slow

Pizz. Bass 2nd x (stem - up notes)

Pizz. Bass

Part of you dies each pass-ing day
Part of you dies each brick I lay

Piano plays chords
Choir: $E\flat$ $E\flat/D$ $Cm7$ $Cm7/B\flat$ $A\flat$ $A\flat/G$ $Fm7$ $Fm/B\flat$

Drums play time Ooh

Bass 3

You feel your life slip-ping a - way
You feel your mind slip-ping a - way

(Say it's a game and I'll come to no harm)
(Bring back some light in the name of the Lord)

$E\flat$ $E\flat/D$ $Cm7$ $Cm7/B\flat$ $A\flat$ $A\flat/G$ $Fm7$ $Fm/B\flat$

3

Choir: Ah

Strings & Piano

Bass

to Coda \oplus *Brass*

Ah

1. 2. *rit.*

You who are rich and whose

Piano

trou-bles are few May come a-round to see my point of view What price the Crown of a

D.S. al Coda

King on his throne When you're chained in the dark all a - lone

Repeat 4 times

Coda

First system of the French Horns part. It consists of four staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note F4, and a half note E4. The second staff has a treble clef and a key signature of two flats. It begins with a whole note G4, followed by a whole note F4, and a whole note E4. The third staff has a treble clef and a key signature of two flats. It begins with a whole note G4, followed by a whole note F4, and a whole note E4. The fourth staff has a bass clef and a key signature of two flats. It begins with a whole rest, followed by a quarter rest, then a quarter note G3, and a half note F3.

Second system of the French Horns part. It consists of four staves. The top staff has a treble clef and a key signature of two flats. It begins with a quarter note G4, a quarter note F4, a quarter note E4, and a half rest. The second staff has a treble clef and a key signature of two flats. It begins with a whole note G4, followed by a whole note F4, and a whole note E4. The third staff has a treble clef and a key signature of two flats. It begins with a whole note G4, followed by a whole note F4, and a whole note E4. The fourth staff has a bass clef and a key signature of two flats. It begins with a quarter note G3, a quarter note F3, a quarter note E3, and a half rest.

French Horn Simile

Strings

Repeat and Fade

Third system of the French Horns part, labeled 'French Horn Simile'. It consists of four staves. The top staff has a treble clef and a key signature of two flats. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note F4, and a half note E4. The second staff has a treble clef and a key signature of two flats. It begins with a whole note G4, followed by a whole note F4, and a whole note E4. The third staff has a treble clef and a key signature of two flats. It begins with a whole note G4, followed by a whole note F4, and a whole note E4. The fourth staff has a bass clef and a key signature of two flats. It begins with a quarter note G3, a quarter note F3, a quarter note E3, and a half rest.

(THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

The musical score is written for piano, voice, and guitar. It begins with a piano introduction in 4/4 time, marked 'Moderate'. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody is introduced in the second system. The guitar part is shown as a series of chord diagrams and single notes. The lyrics are: 'Just what you need to make you feel bet - ter Just what you need to make you feel'. The score continues with more piano accompaniment and vocal lines. The lyrics continue: 'Just what you need to make you feel bet - ter Just what you need to make you feel At the far end of your teth-er clouds seem bright and breez-y (Instrumental - - - - -) And your thoughts won't fit to - geth - er So you 'Cause the livin' is free and eas - y See the'. The score ends with a final piano accompaniment section.

Just what you need to make you feel bet - ter Just what you need to make you feel

Just what you need to make you feel bet - ter Just what you need to make you feel At the

far end of your teth-er clouds seem bright and breez-y (Instrumental - - - - -) And your thoughts won't fit to - geth - er So you 'Cause the livin' is free and eas - y See the

(The System Of) Doctor Tarr And Professor Fether - 4 - 1

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Fm7

(C Bass)

Cm7

sleep light — or what - ev - er And the night goes on for - ev - er Then your
 rat race — in a new way Like you're wak - in' up to a new day { It's a
 Sat - is -

(G Bass)

Cm7

F

mind change — like the weath-er — You're in need of
 wise thing — if you're clev-er — Take a lead from } Doc-tor Tarr — and Pro - fes - sor
 fac - tion — al - to - geth - er — Guar-an - teed by }

Cm

(C Bass)

Bb

(C Bass)

Eb

(C Bass)

F

Feth-er.

Ev-en

Cm

2. 3.

Fm7

(Ab Bass)

Fm7

Find the end of a rain - bow — Fly wher - ev - er the winds — blow —

(Bb Bass) Fm7

to Coda ⊕

(Bb Bass) Fm7

D. S. al Coda %

Laugh at life like a side - show — Just what you need to make — you feel bet - ter

(Bb Bass) Fm7

(Bb Bass) Fm7

Just what you need to make — you feel bet - ter Don't stop bring-in' the girls — round —

⊕ Coda

(Ab Bass) Fm7

(Bb Bass) Fm7

Don't start hav - in' a show - down — Keep on hand-in' the jug — 'round —

(Bb Bass) Fm7

Cm

(C Bass) Bb

All that you need is wine — and good com - pa - ny. —

(C Bass)

Eb

(C Bass)

F

Dm

(D Bass)

G

Dm7

(D Bass)

G

Dm

Repeat and Fade

(THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

8va Basso
Lead Guitar

Elec. Guitars & Keyboards
Cm Bb/C Eb/C F/C

Bass

8va Basso
2 Lead Guitars

Cm Bb/C Eb/C F/C

Drums play time

Backing Voices

Just what you need to make — you feel bet - ter

Cm Bb/C

2 Lead Guitars

Lead Vocal

Just what you need to make — you feel bet - ter

Just what you need to make — you feel — At the

Eb/C F/C

(The System Of) Doctor Tarr And Professor Fether - 6 - 1

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far end — of your teth - er And your thoughts won't fit to - geth - er So you
clouds seem — bright and breez - y 'Cause the livin' is free and ea - sy See the

Cm

sleep light — or what-ev-er And the night goes on for - ev - er Then your
rat race — in a new way Like you're wakin' up to a new — day It's a
(Sat - is)

Fm7 Cm

mind change — like the weath - er — You're in need of Doc - tor Tarr — and Pro - fes - sor
wise thing — if you're clev - er — Take a lead from Doc - tor Tarr — and Pro - fes - sor
fac - tion — al - to - geth - er — Guar - an - teed by Doc - tor Tarr — and Pro - fes - sor

G F

1.

Feth - er.
Feth - er.
Feth - er.

Cm Bb/C Eb/C

2.

Find the end of a rain - bow__

F/C Cm Guitars Fm

Fly where - ev - er the winds__ blow__

Fm/Ab Fm/Ab

to Coda \oplus

Just what you need to make — you feel bet - ter

Db Cm

Backing Voices

Just what you need to make — you feel bet - ter

Bb/C Eb/C

Lead Guitar

Just what you need to make — you feel. —

F/C Cm

Fm

D.S. al Coda Take 2nd Ending

Vocal

Sat - is -

Cm

Coda

Don't stop bring - in' the girls — round —

Fm

Don't start hav - in' a show - down —

Fm/Ab

Keep on hand-in' the jug — round —

Fm/Bb

All that you need is wine — and good com - pa - ny.

Db

Cm

Bb/C

Eb/C

F/C

THE FALL OF THE HOUSE OF USHER

I PRELUDE

Words and Music by
ERIC WOLFSON, ALAN PARSONS
and ANDREW POWELL

Lento $\text{♩} = 54$

The musical score is written for a full orchestra and is divided into four systems. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 54 beats per minute.

- System 1:** Features the Oboe and Woodwinds. The Oboe part begins with a triplet of eighth notes marked *p*. The Woodwinds enter with a complex, rapid figure. The Strings & Brass provide a low, sustained accompaniment marked *p*.
- System 2:** The Oboe continues its melodic line. The Strings & Winds provide a more active accompaniment. The system concludes with a 3/4 time signature change.
- System 3:** The Low Strings & Brass take over the accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The system concludes with a 4/4 time signature change.
- System 4:** The Woodwinds return with a melodic line marked *p*. The Low Strings & Brass continue their accompaniment, with dynamics shifting to *mp* in the final measures.

Full Orchestra

Full Orchestra

Measures 1-4: The score shows a treble and bass staff. The treble staff has a melodic line starting with a half note, followed by eighth notes. The bass staff has a similar melodic line. The key signature has two sharps (F# and C#). The time signature is 4/4.

Winds

Measures 5-8: The score shows a treble and bass staff. The treble staff has a melodic line starting with a half note, followed by eighth notes. The bass staff has a similar melodic line. The key signature has two sharps (F# and C#). The time signature is 4/4. A dynamic marking *p* is present in measure 5.

Strings

Winds

Solo Trumpet

Measures 9-12: The score shows a treble and bass staff. The treble staff has a melodic line starting with a half note, followed by eighth notes. The bass staff has a similar melodic line. The key signature has two sharps (F# and C#). The time signature is 4/4. A dynamic marking *p* is present in measure 9. A Solo Trumpet part is shown in measure 12.

Winds & Strings

Harp

Measures 13-16: The score shows a treble and bass staff. The treble staff has a melodic line starting with a half note, followed by eighth notes. The bass staff has a similar melodic line. The key signature has two sharps (F# and C#). The time signature is 4/4. A Harp part is shown in measure 16.

76

Harp

Full Orchestra

Winds

f

6

6

3

3

Strings

p

Strings

p

Full Orchestra

f

9

7

Strings

fp

Winds

6

Harp

12

8

Lower Brass

Low Strings Pizz.

Strings & Low Brass

Oboe

sfp

Bass Clarinet Solo

Strings

Low Strings

p
arco

8va

mf

p

p

p

gliss.

mf

Winds

f cresc.

ff

Strings

Low Strings

ff

Musical score for "The Fall Of The House Of Usher - 22 - 7 I Prelude". The score is written for three staves (Treble, Bass, and Bass) and includes dynamic markings and performance instructions.

First System:

- Staff 1 (Treble): *f* *cresc.* (Melody with various intervals and a final sharp sign.)
- Staff 2 (Bass): *f* *cresc.* (Bass line with eighth notes.)
- Staff 3 (Bass): *f* *cresc.* (Bass line with eighth notes.)

Second System:

- Staff 1 (Treble): *p* (Melody with a sharp sign and a fermata.)
- Staff 2 (Bass): *p* (Bass line with a fermata.)
- Staff 3 (Bass): *p* (Bass line with a fermata.)

Low Strings & Winds

Third System:

- Staff 1 (Treble): *8va* (Melody with a sharp sign and a fermata.)
- Staff 2 (Bass): *p* (Bass line with a fermata.)
- Staff 3 (Bass): *p* (Bass line with a fermata.)

Fourth System:

- Staff 1 (Treble): *8va* (Melody with a sharp sign and a fermata.)
- Staff 2 (Bass): *p* (Bass line with a fermata.)
- Staff 3 (Bass): *p* (Bass line with a fermata.)

Fifth System:

- Staff 1 (Treble): *8va* (Melody with a sharp sign and a fermata.)
- Staff 2 (Bass): *p* (Bass line with a fermata.)
- Staff 3 (Bass): *p* (Bass line with a fermata.)

Sounds of Rain
 Wind and Thunder

II ARRIVAL

Andante ♩ = 72

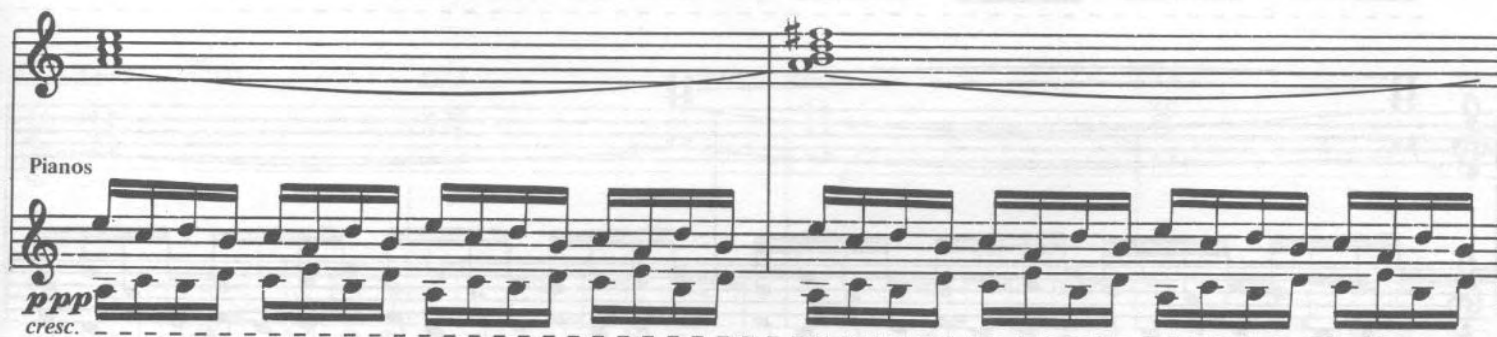
Organ



p

The Organ part is written on a single staff in 4/4 time. It consists of a series of chords, each beamed together and marked with a *p* (piano) dynamic. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Pianos



ppp cresc.

The Pianos part is written on two staves. The upper staff contains a series of chords, each beamed together and marked with a *ppp cresc.* (pianissimo crescendo) dynamic. The lower staff contains a series of chords, each beamed together and marked with a *ppp cresc.* dynamic. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

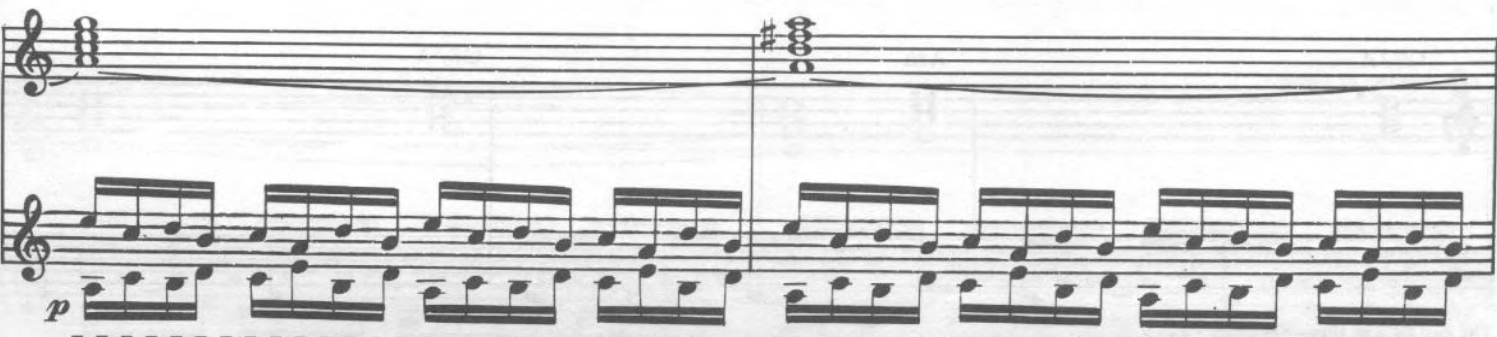


pp

The Pianos part continues on two staves. The upper staff contains a series of chords, each beamed together and marked with a *pp* (pianissimo) dynamic. The lower staff contains a series of chords, each beamed together and marked with a *pp* dynamic. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.



The Pianos part continues on two staves. The upper staff contains a series of chords, each beamed together and marked with a *pp* dynamic. The lower staff contains a series of chords, each beamed together and marked with a *pp* dynamic. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.



p

The Pianos part continues on two staves. The upper staff contains a series of chords, each beamed together and marked with a *p* (piano) dynamic. The lower staff contains a series of chords, each beamed together and marked with a *p* dynamic. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

The first system of the score consists of three systems of piano accompaniment and a drum part. Each piano system has a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The piano parts feature a continuous eighth-note accompaniment in the bass and a melody in the treble. The drum part is located at the bottom of the system, starting with a bass drum line and a snare line, marked with 'x' for snare hits. The system is divided into two measures by a double bar line.

Guitar ad lib
Organ

The second system of the score features guitar, organ, and bass. The guitar and organ parts are in the treble clef, and the bass part is in the bass clef. The guitar and organ parts are marked with a forte (*f*) dynamic. The organ part is marked with a piano (*p*) dynamic. The bass part is marked with a piano (*p*) dynamic. The system is divided into three measures by double bar lines. The chords are Am, G6/A, and Fmaj7/A.

The third system of the score features guitar, organ, and bass. The guitar and organ parts are in the treble clef, and the bass part is in the bass clef. The system is divided into three measures by double bar lines. The chords are G6/A, Am, and G6/A.

Fmaj7/A G6/A Am D6/A

Am7 D/A Em/A F/A

G/A Am

ff

Segue to Intermezzo

III INTERMEZZO

Lento $\text{♩} = 52$

The musical score is for the third intermezzo of 'The Fall of the House of Usher'. It is in 4/4 time and marked 'Lento' with a tempo of 52 beats per minute. The score is arranged for a full orchestra, including strings, winds, brass, and woodwinds.

The score is divided into three systems. The first system features the strings playing a sustained, low-register accompaniment with dynamics ranging from *ppp* to *pp*. The winds enter in the second measure with a triplet figure. The second system continues the string accompaniment while the winds play a more active melodic line, also featuring triplets. The third system shows the woodwinds (Violins & Oboes) playing a melodic line with dynamics *pp* to *p*, and the brass playing a low, sustained accompaniment. The score concludes with a final measure featuring a quintuplet in the brass.

Key musical elements include:

- Strings:** Sustained accompaniment in the first and third systems, with dynamics *ppp* and *pp*.
- Winds:** Active melodic lines in the second and third systems, featuring triplets.
- Violins & Oboes:** Melodic line in the third system, starting with a *pp* dynamic and moving to *p*.
- Brass:** Low, sustained accompaniment in the third system, concluding with a quintuplet.

This musical score page, numbered 85, contains the notation for the final section of a piece. It features multiple staves for various instruments, including strings, woodwinds, and brass. The score includes complex rhythmic patterns, such as a quintuplet (marked '5') and a triplet (marked '3'). Performance instructions like 'gliss.' (glissando), 'p' (piano), 'trill', and 'Low Brass' are present. A tempo marking of $\text{♩} = 132$ is shown. The section concludes with a 'Repeat 3 times' instruction and a 'Segue into Pavane' direction. The strings are marked to 'fade' at the end of the section.

Repeat 3 times
 Segue into Pavane
 Strings fade
 Strings fade

IV PAVANE

Moderate

Mandolin

Guitar

Bass

The musical score is written for three instruments: Mandolin, Guitar, and Bass, in 4/4 time. The tempo is marked 'Moderate'. The score is divided into four systems, each containing three staves. The Mandolin part is written in the top staff of each system, featuring a melodic line with triplets and slurs. The Guitar part is written in the middle staff, providing harmonic support with chords and arpeggios. The Bass part is written in the bottom staff, featuring a steady eighth-note bass line. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, slurs, and triplets.

This musical score is for a piece titled "The Fall Of The House Of Usher - 22 - 14 IV Pavane". It is written for a piano and features four systems of three staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff of this system contains a treble clef, a key signature of one sharp, and a common time signature. The second staff of the first system contains a treble clef, a key signature of one sharp, and a common time signature. The third staff of the first system contains a bass clef, a key signature of one sharp, and a common time signature. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The third staff of the second system contains a treble clef, a key signature of one sharp, and a common time signature. The fourth system begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff of the fourth system contains a treble clef, a key signature of one sharp, and a common time signature. The sixth staff of the fourth system contains a bass clef, a key signature of one sharp, and a common time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like "Am".

This musical score is for a piece titled "The Fall Of The House Of Usher - 22 - 15 IV Pavane". It is written for three staves: Treble, Middle, and Bass. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four systems. The first two systems each consist of three measures. The third system begins with a first ending bracket labeled "1." and contains three measures. The fourth system begins with a triplet bracket labeled "3" over the first measure, followed by a double bar line and a second ending bracket labeled "2." which contains two measures. The chord "Am" is written below the second ending. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. The Middle staff contains many whole rests, indicating it is often silent.

This musical score is for a piece titled 'The Fall Of The House Of Usher - 22 - 16 IV Pavane'. It is written for three staves: a treble staff, a middle staff, and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures per system, with repeat signs at the beginning and end of each measure. The first system shows a treble staff with a melodic line, a middle staff with a single note, and a bass staff with a melodic line. The second system shows a treble staff with a melodic line, a middle staff with a single note, and a bass staff with a melodic line. The third system shows a treble staff with a melodic line, a middle staff with a single note, and a bass staff with a melodic line. The fourth system shows a treble staff with a melodic line, a middle staff with a single note, and a bass staff with a melodic line. The piece concludes with a double bar line and the instruction 'Repeat and Fade'.

V FALL (FINALE)

(A)

FINALE

4

Piccolo 12

34

Oboes 12

Cor Anglais

Clar 1 (A)

Clar 2,3 (A)

(A)

4

Baritone (B)

Bassoon 12

Contra-Bassoon

Tpt 1

con cord. rj

Tpt 2

Andrew Powell

(A)

4

4

Corn 12

34

Ten Trom 12

Bass Trom

Tuba

Trmp

(A)

4

(Ved)

Bass Drum

S ~~CHOR~~

A

T

B

More ad lib within the given pitch range. Durations ad lib. Short notes accented. Longer notes crescendo/diminuendo ad lib within given dynamic limits for section. Gradually merge towards related section at (C)

(A)

4

Vln 1

Vln 2

Vle

Cello

Psch

Handwritten musical score for "The Fall Of The House Of Usher - 22 - 18". The score is written on multiple staves, including vocal parts (S, A, T, B) and piano accompaniment. The notation includes notes, rests, and dynamic markings such as *f*, *mp*, and *fz*. The score is divided into measures by vertical bar lines. The bottom section of the score features a large diagonal slash across the first two measures, indicating a section that has been cut or is to be omitted. The final section of the score shows a complex arrangement of notes and rests, with some measures containing multiple notes.

Vocal Parts:

- S (Soprano):** *mp* \rightarrow *f*
- A (Alto):** *mp* \rightarrow *f*
- T (Tenor):** *mp* \rightarrow *f*
- B (Bass):** *mp* \rightarrow *f*

Piano Accompaniment:

- Dynamic markings: *f*, *mp*, *fz*
- Measure numbers: 2, 3
- Section markings: *div*, *gliss*, *chromatic*

Handwritten musical score for "The Fall Of The House Of Usher - 22 - 20 V Fall". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first system shows a complex melodic line with many accidentals. The second system continues this with more complex figures. The third system features a more rhythmic, possibly percussive or chordal texture. The fourth system has a more sparse, melodic feel with long rests. The fifth system returns to a dense, complex texture. A handwritten note "ALL WHOLE TONE TRILLS" is written in the right margin of the fourth system. The bottom of the page contains a title block and a page number.

ALL WHOLE TONE TRILLS

The Fall Of The House Of Usher - 22 - 20
V Fall

$$\dot{\mathbf{r}} = \dot{\rho} \begin{bmatrix} \cos \theta \\ \sin \theta \end{bmatrix} = \dot{\rho} \begin{bmatrix} 0.92 \\ -0.72 \end{bmatrix}$$



GP

| | |
|---------|---------------------------|
| Vlns I | 1 2 3 4 5 6 7 8 9 etc. |
| Vlns II | 1 2 3 4 5 etc. |

Larghetto

GP div $\frac{sfz}{\text{metro post}}$ \rightarrow fasto

div $\frac{sfz}{16}$ \rightarrow pp

div $\frac{sfz}{4}$ \rightarrow pp

div $\frac{sfz}{12}$ \rightarrow pp

div $\frac{sfz}{10}$ \rightarrow pp

div $\frac{sfz}{8}$ \rightarrow pp

sfz

The Fall Of The House Of Usher - 22 - 23

TO ONE IN PARADISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow

(add 9)

E



If I could see the sky a - bove And my mind
if the bush be - fore me burns Should I turn

(add 9)

Em



(add 9)

F#m7



— could be set free As wild white hors - es
— my eyes a - way And still the voic - es

C (add 9)



E (add 9)



reached the shore I'd stand a - lone and ov - er-see And
I can hear As clear to me as light of day

(A Bass)

B7

Em7

I be - lieved in my dreams

Csus

C

Gm

(add 9)

F

Cm7

Noth - ing could change my mind (Chorus:) Noth - ing could change my mind

(Eb Bass)

F7

F

Bb7

(add 9)

Gb7

Gb7

Now I know what they mean How could I be so

blind?

Ab

(add 9)

Gb7

Gb7

Ab

Gb7

(add 9)

Gb7

(add 9)



(add 9)



(Chorus:)

(Winds that blow cold as ice

(Lead Vocal)

Cold sands of time

mp

(add 9)



(add 9)



Sounds that come in the night)

Shall hide what is left of me

(Come from Par - a - dise) (Words (Times when no - that were one - cared)

I've been through times when no one cared I've seen clouds

(add 9)
Em

mine) (Clouds in emp - ty - skies) (Shall

in emp - ty skies When one kind word meant

mp

(add 9)
C

E (add 9)

last as a mem - o - ry)

more to me Than all the love in Par - a - dise

(A Bass)
B7

Em7

Csus

C Gm

I be - lieved in my dreams Noth - ing could change my mind

To One In Paradise - 5 - 4

(add 9)
F

Cm7

Noth - ing can save__ me Noth - ing can save__ me

Cm9

(B Bass)
C#

C#

F#m

F#m7

Noth - ing can save me now Till I found what they mean

(D Bass)
Am7(add 9)
E

Bm7

Noth - ing can save__ me now.

Repeat and Fade

TO ONE IN PARADISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Slowly

Piano

E add F#

Guitar

Bass

Vocal

If

I could see the sky a - bove And my mind
if the bush be - fore me burns Should I turn

E add F# (guitar simile)

Elec. Piano

could be set free As wild white hors - es
my eyes a - way And still the voic - es

Em add F#

To One In Paradise - 4 - 1

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reached the shore. I'd stand a - lone and ov - er - see And
 I can hear As clear to me as light of day

C(no3rd)addD E add F#

Backing Voices I be - lieve in my dreams

B7 Em7

Ah Ah

To Coda ⊕

Noth - ing could change my mind

C (add D) F C(no3rd)addD

Ah Noth- ing could change my mind

Now I know what they mean. How could I be so blind

F7 Bbm7 Gb7 Ab Gb7

Ah Ah Ah Ah

Winds that blow — cold as ice Sounds that come — in the

E add F# Em

Cold — sands of time —

night
F#m

C no 3rd
(add D)

E add F#

Shall hide what is left of me — I've



Come from Par - a - dise —

Words — that were mine

times when no - one cared — Em
(add F#)

clouds in emp - ty —

been through times when no - one cared I've seen clouds in emp - ty skies. — When

D.S.  al  Coda

skies Shall last as a mem - o - ry —

F#m C(no3rd)addD E
(add F#)

one kind word meant more to me — Than all the love — in Par - a - dise —

Coda

Measures 1-2 of the Coda section. The key signature is three sharps (F#, C#, G#). The first measure contains the lyrics "Noth - ing can save ___ me" with a C(no3rd)addD chord. The second measure contains the lyrics "Noth - ing can save ___ me ___".

Measures 3-4. Measure 3 contains the lyrics "Noth - ing can save me" with a triplet of eighth notes and a C#7 chord. Measure 4 contains the lyrics "Till I found what they Ah" with a C#7 chord.

Measures 5-8. Measure 5 contains the lyrics "mean" with an F#m chord. Measure 6 contains the lyrics "Noth - ing can save ___ me" with an Am7/D chord. Measure 7 contains the lyrics "now" with an EaddF# chord. Measure 8 contains the lyrics "Ah" with a Bm7 chord.

Repeat and fade

Measures 9-12. Measure 9 contains the lyrics "Ah" with an EaddF# chord. Measure 10 contains the lyrics "Ah" with a triplet of eighth notes and an EaddF# chord. Measure 11 contains the lyrics "Ah" with an EaddF# chord. Measure 12 contains the lyrics "Ah" with an EaddF# chord.